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OPERATIC SCRAPs.

THE tastes of our forefathers differed materially from our own in the mounting of operas with the view to make them attractive. Tame lions do not seem to have been available in those days, but as their presence was essential on the stage, other substitutes had to be found, as will be seen from the following account of Nicolini and the lion.

This Nicolini was not, of course, the party who, after years of virtuous continence has recently become the husband of the "loness" Patti. Nicolini was a celebrated male soprano who performed the part of the hero in the opera *Hydaspes*, at Haymarket Theatre, London, in 1710. "Hydaspes" is a sort of profane Daniel, who, being thrown into an amphitheatre to be devoured by a lion, is saved, not by faith, but by love; the presence of his mistress among the spectators inspiring him with such courage, that after appealing to the monster in a minor key, and telling him that he may tear his lioness but cannot touch his heart, he attacks him in the relative major, and strangles him.

"There is nothing of late years," says Addison, in one of his most amusing papers on the opera, "that has afforded matter of greater amusement to the town than Signor Nicolini's combat with a lion in Haymarket, which, after exhibiting to the general satisfaction of most of the nobility and gentry in the Kingdom of Great Britain. Upon the first rumor of this whether it was confirmed or not, it is still believed by many in both galleries, that there would be a tame lion sent from the Tower every opera night, in order to be killed by Hydaspes; this report, though altogether so universally prevalent in the upper regions of the play-house, that some of the most refined politicians in those parts of the audience gave it out in a whisper, that the lion was a cousin-german of the tiger who made his appearance in King William's days, and that the stage would be supplied with lions at the public expense during the whole season. Many likewise were the conjectures of the treatment which this lion was to meet with from the hands of Signor Nicolini; some supposed that he was to subdue him in recitative, as Orpheus used to serve the wild beasts in his time, and afterwards to knock him on the head; some fancied the lion would not pretend to lay his paws upon the hero, by reason of the received opinion that a lion will not hurt a virgin. Several who pretended to have seen the opera in Italy, had informed their friends that the lion was to act a part in a high punch, and fell at the feet of Hydaspes. To clear up a matter which was so variously supposed, I have made it my really the savage he appears to be, or only the counterfeit.

But before I communicate my discoveries, I must acquaint the reader that upon my walking behind the scenes last winter, as I was looking on something else, I accidentally noticed a grinning monstrous animal that extremely startled me, and upon my nearer survey much surprised, told me in a gentle voice that I might come by him if I pleased. "For," says he, "I do not intend to hurt anybody." I thanked him very kindly and passed by him; and in a little time after saw him leap upon the stage, and act his part with very great applause. It has been observed by several that the lion has changed his manner of acting three times since his first appearance; which will not seem strange, when I acquaint my reader that the lion has been changed upon the audience three several times. The first lion was a candle-snuffer, who, being a fellow of a testy, choleric temper, overdid his part, and would not suffer himself to be killed or hurt, or to have done so; besides, it was observed of him, that he grew more surly every time he came out of the

lion; and having dropped some words in ordinary conversation, as if he had not fought his best and that he suffered himself to be thrown upon his back in the scuffle, and that he would wrestle with Mr. Nicolini for what he pleased, out of the lion's skin, it was thought proper to discard him, and it is very likely that to this day, that had he been brought upon the stage another time, he would certainly have done mischief. Besides, it was objected against the first lion, that he feared himself upon his hinder paws, and walked in so erect a posture, that he looked more like an old man than a lion.

The second lion was a tailor by trade, who belonged to the play house, and had the character of a mild and peaceable man in his profession. If the former was too furious, this was too sheepish for his part; inasmuch that after a modest walk upon the stage, he would fall at the first touch of Hydaspes, without grappling with him, and giving him an opportunity of showing his variety of Indian tricks. It is said, indeed, that he once gave him a rip in his flesh-colored doublet; but this was only to make much for himself in the private sale of his tailor. I must not omit that it was this second lion who treated me with so much humanity behind the scenes. The acting lion in this respect, as an informed country gentleman who does it for his diversion, but desires his name may be concealed. He says, very handsomely, in his own excuse, that he does not act for gain, that it is only an innocent pleasure to him, and that it is better to pass away an evening in this manner, than in gaming and in drinking; but at the same time says, with a very agreeable rally upon himself, and that if his name should be known, the ill-natured world might call him the ass in the lion's skin. This gentleman's temper is made out of such a happy mixture of the mild and choleric, that he outdoes both his predecessors, and has drawn together greater audiences than have been known in the memory of man.

I must conclude my narrative without taking notice of a groundless report that has been raised to a gentleman's disadvantage, of whom I must declare myself an admirer, namely: that Signor Nicolini and the lion have been sitting peacefully by one another, and smoking a pipe together, behind the scenes; by which their enemies would insinuate, it is but a sham combat which they represent upon the stage; but upon inquiry I find, that if any such correspondence has passed between them, it was not till the combat was over, when the lion was to be looked upon as dead, according to the received rules of the drama. Besides, this is what is practiced every day in Westminster Hall, where nothing is more usual than to see a couple of lawyers who have been tearing each other to pieces in the court, sitting down together and smoking.

I would not be thought, in any part of this relation, to reflect upon Signor Nicolini, who, in acting his part, is in the habit of looking at the faces of his audience; he knows very well that the lion has many more admirers than himself; as they say of a queen's equestrian nature, that she is loved in Paris, that more people go to see the horse than the King who sits upon it. On the contrary, it gives me a just indignation to see a person whose action gives new majesty to the King's resolution to be hero, and softness to lovers, thus sinking from the greatness of his behavior, and degraded into the character of a London Prentice. I have often wished that our tragedians would copy after this great master in action. Could they make the same of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action which would beget new thoughts, and new expressions of an Italian Opera. In the meantime, I have never seen a more agreeable and more successful presentation of the reigning entertainments of the politer parts of Great Britain."

MUSIC AS A GLADDENER.

MUSIC may be and should be, a most potent means of gladdening the lives of our people. Nay, it is, so far as they have facilities for its enjoyment. But when we reflect how powerful its effect is in bringing forth from within us those feelings which are best and noblest, in sanctifying the past, in filling the mind with a sense of what is beautiful in daily life, and so giving us support in our endurance of the petty trials, the toil, the worry of one sort or another which few escape, we shall perhaps endeavor to do more towards placing its enjoyment in reach of the masses of our people. Music acts in its measure like personal devotion or love. Jacob worked seven years to win Rachel, and he felt them not because of the greatness of his love. And so, too, when we have that keen sense of what is gracious in life, of past joys, of all that we should be thankful for in the present, of hope for the future, which music does so much to stimulate, work or trouble of any kind, whether it be the plowing of a field or the soothing of a cross-grained and thankless helpmate, becomes easier and more tolerable. There are always two aspects to human existence, the material and literal side of suffering and irksome labor, bodily menials, and the spiritual side of it, and arrows of outrageous fortune,"—the heart-ache and the thousand natural ills that flesh is heir to,—the spiritual side of it, which is comforted by the highest end. Music and other kindred influences may lead the mind to dwell in the latter rather than in the former. If a man is climbing to the top of a mountain, thence to behold the beauties of a magnificent landscape, two courses are open to him as he climbs. He may either look constantly at the roughness of his path, grumble at the loose stones, think of the soreness of his feet, find fault with the kind shepherd who has cut the path for the benefit of travelers, because he has not done his work better; or he may, on the other hand, look at the loveliness of the view he commands, note with pleasure how it becomes more varied and beautiful after each quarter of an hour's hard work has taken him up higher and widened the range of his vision, gaze at the stupor of the summit, thinking no toil too great for the enjoyment of the glorious scenes which he is let to look for at the end of his ascent, by which his difficulties are vanishing, and to him, and brighten his path as he climbs. And if he goes to work thus cheerily, thinking of what is to be gained rather than of his difficulty in gaining it, that very difficulty will be lightened, his dread fored. He will not get tired of the loose stones, he will not mend the road, he will not make his boots stronger nor his feet more calloused, but that in his mind and heart which will raise him above all these things. They will not afflict or touch him, and so I say, that who by music and other spiritualizing influences raises his mind and heart beyond his daily toil and anxieties to the thought of what is noble and beautiful in life and beyond it, will find that toil and those cares sweetened and softened in their effect on him. He will know his strength and spirit by glimpses of the better world, the land of hope. And it is not, I think, straining the parallel to complete it by saying that music may give him a passing glimpse of the purest joy, some faint foreshadowing of the true spiritual end and glory of man—of the splendor of the view from the summit of the mountain. Music may impart a zest to his labor, will urge him to do his duty manfully, picturing what is in store for him when he shall have done his duty. It will fill his hall there goodness for a long day of perfect rest shall that that gladness of which one moment thrilled the very inmost depths of his nature.—*Saturday Evening Herald.*

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HOW TO DEVELOP OUR NATIONAL TASTE FOR MUSIC.

MUSICAL critics all over our country are accustomed to point out the low stage of the musical taste of the American public. While much of this style of criticism has its origin merely in the desire of the critic to show his superiority over the profane vulgar, and just to maintain its "buncombe," it cannot be denied that the assertion has a substratum of truth. And yet, in no country, we think, is there so much money expended for what passes for musical instruction. No young woman considers herself quite a lady (and in this happy republic even the kitchen maid, in her own estimation, a lady) until she can thrum upon the piano.

The lack of musical taste and comprehension we speak of is quite as common among those who have attained even a considerable degree of mechanical skill in performing upon the instruments in ordinary use as it is among those who confessedly know nothing about music. Indeed, as, in the former case, real ignorance is usually coupled with great pretensions, it becomes so obtrusive, as well as offensive, that one might be led to think that those who "have no music in their souls" are to be found mostly among those who style themselves musicians.

If we ask for an explanation of this state of affairs, some will answer, "We are not a musical people," which, if true, is but repeating the problem in another form; others will blame the publishers of music for issuing so much trashy music, leaving unexplained the demand for just the trash which is so largely published; and still others, paraphrasing the proverbial saying concerning poets, will sentimentally exclaim, "Musicians are born, not made!" Without entering upon a discussion of these answers or others which might be made, nor denying that some of them may furnish a partial explanation of the condition of things to which we have referred, we think that the principal factor in this result is to be sought for and found in our system of musical instruction; and in this, not only the common herd of incompetents who style themselves "professors of music," but also many really capable teachers are at fault.

Deprived, as our people generally are, of that potent means of musical education for the million—familiarity with the higher forms of music, through free or cheap, popular, orchestral renditions of the works of the masters—whose transatlantic neighbors enjoy, the music master must be

the principal—the sole—educator of our national taste in music. Music, as one of the fine arts is necessarily, in its truest forms, a work of imagination. But how many of our music teachers teach it as such? Term after term, year after year, the piano pupil is put through the one, two, three, four, *one-and-two-and-three-and-four* drill; is told how to sit so as to have a good position, is initiated (more or less) into the mysteries of *legato* and *staccato* touch, in short, into everything which can produce mathematical and mechanical exactness; the vocalist is taught in the same manner, how to use the vocal organs as a musical instrument, and that is all. When we eventually are called upon to listen to the "finished" pianist, or singer, we are astonished that they should perform like Vaucanson's automaton, rather than like beings endowed with a soul; and yet that is but the natural and logical result of the system of instruction which has been followed. The real wonder is rather that there should be some pupils, who, in spite of the vicious method in question, rise to a proper comprehension of music as a fine art. Expression—the word that implies life—is the speaking forth of the inner sentiment, and therefore is absolutely dependent upon a proper comprehension thereof; but a pupil will never learn to comprehend a piece of music simply by learning to execute it, for, logically, a proper comprehension must precede a proper execution. True, lessons and expression are often given to the more advanced pupils, but, in the first place, those lessons are too often only mechanical directions how to imitate genuine expression; and, in the second place, it is evident that a capacity to comprehend musical works and appreciate them at their real value only comes with growth, the result of protracted and careful tuition, save, of course, with those favored natures whom we call geniuses.

The critical study of musical works should go hand in hand with the study of musical execution; indeed, as but few of those who study music ever expect to become virtuosi, or even proficient amateur performers, it would seem that, with the majority of pupils, more time ought to be given to teaching how to listen and to judge of musical compositions than to the rendering of them. A music teacher should never ask a pupil to practice a piece until he has analyzed it for his pupil and led him, as far as the circumstances of the case will permit, to understand its inner meaning. Of course, such a system would impose additional work upon the teachers, but its results would be beneficial alike to them, to their pupils, and to the art of music itself. Such teaching would, in a very short time, revolutionize our national taste for music and make us the most musically critical nation in the world. But, will our teachers do it? We are hopeful, but not at all confident.

THE GOVERNMENT AND OUR CITIZEN MUSICIANS.

In most European countries, opera-houses and other important musical enterprises are under government patronage, and receive subsidies out of government funds. In "the land of the free and the home of the brave," on the contrary, the government does all it can to take from the citizen musician his means of obtaining a livelihood. Regimental bands, wherever they exist, are allowed to take engagements for money in competition with citizen organizations, and as the military bands are already supplied with all the necessities of life, besides a certain stipend, they are not free to choose, or they choose whenever it is necessary, underbid outsiders, who must get sufficient wages to pay for all those things which the government furnishes to its military musicians. Protect

after protest has gone up to the Secretary of War of this "reform administration" against this unfair competition, but the magnate in question (What's his name?) has pigeon-holed all such requests and declined to interfere. In his estimation, evidently, paraphrasing a once famous phrase, "A musician has no rights when a 'reform administration' is bound to respect."

The penny (called economy) of the government in army matters is primarily to blame for the state of affairs that leads army bands to seek engagements for money in competition with citizen bands. No special provision is made for the payment of bands; the bandmen get only private pay and what they can make from outside engagements. Whatever deficit may then exist must be, and is, made up by voluntary contributions from the regimental officers. Under these circumstances, it would be too much to expect from army bands that they should immolate their interests to those of their civilian competitors. It is the government's penny, we repeat it, that is solely to blame for the antagonism of interests between army and civic musicians. Army bandmen should be paid out of the public treasury an adequate sum to remunerate them for their services. That having been done, they should be strictly prohibited from competing with citizen organizations for money engagements.

That such is the proper course to follow, is too plain for argument. It is the duty of our citizen bandmen have advocated, but which our "reform administration" has failed to even consider. In other words, justice and the remonstrances of those citizens who make a livelihood out of the practice of band music have had less weight with the administration than the supposed wishes of army officers. In a number of places, Louis among them, the citizen bandmen have come to the conclusion that the present administration spells "reform" as follows: v-o-t-e-s, and have united with the "Knights of Labor" for the purpose of letting the administration know that they must be reckoned with at the polls, not by hundreds but by thousands. Who can blame them for taking this course? Who shall blame them, if, at the next national election, they shall as one man oppose those who had promised bread (yea, cake, strawberries and cream), and instead gave them a stone? "A word to the wise is sufficient," says the proverb—but where are the wise?

THE performances of the American Opera Company in St. Louis were much better than we had been led to expect from the general tenor of the comments of the Eastern press. The weak point of the Company is its soloists, none of whom rank above the second grade of singers. Mrs. Thirlwell, who is in earnest, giving not only her money but her time and endeavors to the furtherance of her plans. It will take years, however, to establish such an enterprise upon a permanent basis, years of toil, trouble and expense. In view of all the drawbacks with which the enterprise has had to contend, it may be said to have had a fairly successful inauguration. In the natural evolution of things its second season ought to be at least as successful. The third will begin the crucial test. If the enterprise succeeds then, after the novelty of the thing shall have worn off, it will be entitled to be considered as fairly permanent, something enduring. In the meantime, the institution should receive the intelligent encouragement of American music loving people. Mistakes have been made beyond question in the selection of some of the members of the Company, others will probably be made, as we have seen mistakes in the enterprise, and in criticising the former we should, as far as possible, do so in such a manner as not to harm the latter.

ON Eastern music trade paper announces that at the "Music Teachers' National Association the Chickering piano will be played by Arthur Foote, the Knabe piano by Carl Faellen, the Hallett & Davis piano by Edmund Neupert, the Steinway piano by W. Waugh Lander, and the Miller piano by Dr. Louis Mass." Why this announcement? Is the "Music Teachers' National Association" an advertising device, or a trade paper? If the former, well and good; but then let us know it—let us have no misrepresentation in reference to the matter; if the latter, it should most resolutely refuse to be used as an advertiser of particular wares, however excellent. Its officers have repeatedly advertising purposes, and yet, year after year it is, to the disgust of all right thinking people in and out of the association. It is time to put a stop to this—in fact, the Association owes it to itself, if its self-respect and the respect of others are worth anything, to take the bull by the horns and stop anything advertising over its signature, even if without its consent, by entirely abolishing piano recitals as part of its programmes. If piano makers choose to get artists to play their pianos for the benefit of the assembled teachers, let them have them give concerts or recitals during the days the Association meets, and let the Association have some time unoccupied, so that the artists may play during such unoccupied hours, and its members attend, if they choose; but let the Association have no connection of any kind with these recitals.

"L'ADIEU."

EV men have led to touching a memory as Schubert, who was but thirty-one years of age at his death, and whose soul was, so to speak, exalted above the world, and who, as the poet, yet as soft as a sigh of love, as sweet, poetical and fervent as a prayer, or the confession of a lover, and whose last song is less an "Adieu" than the last appeal of a Christian soul, inviting to eternal love and to the unpeakable joys of heaven the sister-soul which it had met here below. It was just as he was about to cross the threshold of the heavenly portals that he addressed to her whom he had loved so much, the tenderest and most pathetic *adieu* ever expressed by a human tongue.

It is the history of this last *chapel* *œuvre* of the master that we here undertake to relate. Franz Schubert was the son of an humble school-master of Vienna; his childhood was spent in a children in a populous city; but, from his earliest days, he bore the mark of the unfortunate whom Providence appoints to greatness. He was afflicted with misfortune during life and celebrity after death. As poorly clad as the other children of the common people, with whom he mingled, he was his gait and by a sort of absent-mindedness in his games and a certain oddity of manner, which proved that he was not like the others. At an age when all steady or profound study is a toilsome and unattractive task, he learned to write. Already he heard speaking within himself voices which seemed to him to come from above. He was not able to understand, but which was full of delight for him.

He was but fourteen years of age when he composed a grand mass (*missa di canera*), and compositions for the piano which are justly admired in every day, but which, since it is related that the poor child was often, through lack of the money necessary to buy it, without the means of having it written, the miserable melodies which the inner voices, of which I have spoken, incessantly whispered in his ear.

He was but sixteen years of age when he wrote two master-pieces, *Erl König* and *Serenade*; which compelled a recognition of his genius, although he was even then far from the fortune and the glory to which his genius permitted him to aspire; for he, whom Liszt and Schumann have called "the greatest of musicians," died poor, and, like so many other great artists, was proclaimed illustrious only after his death.

It is reported that he composed with marvelous facility: for instance, he wrote *Erl König* in one hour, and without stopping, and this is how he composed the *Serenade*: Being, one day, in a railway car, he was in a companion in a room, in Vienna, called *Bierack*, he was abstractedly turning over the leaves of a volume of a collection of the poems of the drinkers had brought with him; one piece, among others, attracted his attention; he remained in a *revere* for a few minutes, and having read it, and when he said: "It seems to me that could write something pretty on that." Then his muse, sweet Inspiration, whose accents are the melodies, bent over him and whispered the divine song which we have named above. Having no paper, the poet, he wrote it on the back of a piece of fare, upon the corner of a table soiled by the toppers, in the midst of the smoke of porcelain pipes, the clatter of German glasses, the clatter of spiced beer and Limburg cheese, amid the hiccoughs of the drunkards who surrounded him, the cries of children, the coarse buffoonery and the formidable guffaws which the ebriety of the guests of this den caused to burst forth at those of the guests who were not so tipsy. The poet, concerning the rights of man, the social question or the doctrines of Hegel, for in all the taverns of *Reudand* and all these things are there, in an indescribable atmosphere.

These two compositions caused him to be much talked about; but, while snatching him from obscurity, they did not give him wealth, for he is seen soon afterwards entering as professor of music into the house of Count Esterhazy.

He had for a pupil a delightful girl of sixteen, who joined to all the charms of a rare beauty and soon as they had become acquainted, she occupied a high position in society, and a princely fortune. When I speak of the attractions of fortune, I do not mean to say that Schubert's heart was not moved by any thought of venality; I only wish to recall that, because of the pomp which wealth imparts in elegant society and the spectacle of it, with which it surrounds those who possess it, all the prosaic details of life disappear, the simplest and the most ordinary almost cease to exist. The poetical form, which adds (especially for a dreamer such as was the young composer) peculiar attractions to the world, and all the attractions of a high position in society, and a princely fortune. When I speak of the attractions of fortune, I do not mean to say that Schubert's heart was not moved by any thought of venality; I only wish to recall that, because of the pomp which wealth imparts in elegant society and the spectacle of it, with which it surrounds those who possess it, all the prosaic details of life disappear, the simplest and the most ordinary almost cease to exist.

So long as they inhabited the Esterhazy palace, the young man and the young woman, who, as we know it, the humbleness of his position and his origin, the homage which surrounded Caroline Esterhazy, both in the city and at the court, caused him to see in her so superior a being that she could inspire him with only a sort of affectionate worship, mingled with veneration and humble respect. When the summer came, the Esterhazys went to their estate of Zelez, in Hungary, and Schubert accompanied them. It was there, in the presence of the magnificence of nature, that the soul of the poet was completely developed, and that he learned to know his own heart. The majesty and silence of the woods, the calm which brooded over the lakes and the limpidity of their waters, the noise of the wind, the storm of the clouds, the splendor of the sunsets, and the radiant up-buzzings of the mornings, flooded his soul and submerged him in a sort of ecstatic rapture, in which he exhaled in compositions that have remained immortal, because they are inimitable. His noble and serene *chœurs* after his long rambles upon the mountains or in the forest, Schubert wrote the songs which his enthusiasm for the beauties of nature, which he had so often sung, had suggested to his heart. And when the evening came, he recited his compositions in the great hall of the palace, where he was always present, and he was, perhaps, led thereby to think that, in a sense, the great nobles of the world were his patrons; that poetry being a nobility conferred by God Himself, a hard might well become the rival of the nobles.

Less surrounded with people than at Vienna, full of sympathetic admiration for the artist, Fraulein von Schubert, who was a proper and devoted admirer almost every hour, and the species of familiarity brought about by the necessities of country life, made Schubert a proper and devoted admirer.

One day they were alone in the drawing-room, and he had just played for her one of those melodies which he had composed in the forest, and she said, in a tone of mingled coquettishness and mild reproach: "Why do you never dedicate any of your songs to me?" Schubert, who was then a large, his lips were thick, there was about his features a certain roughness and heaviness which no care lessened, but his eyes were beautiful, deep,

expressive, and sparkling with the fire of genius. He looked at the daughter of the Maygars, and, in a voice full of emotion, he said to her: "Why should I? It is not at all to me that I am indebted for a burning heart was accompanied with a glance so full of sorrow and tenderness that it was impossible for him to resist, and he took to his arms a love which deeply wounded her pride, she blushed scarlet, not with love, but with anger, while the poet, who was so full of himself, and who had just said and wounded as by a deadly shaft by the angry glance of her he loved so much, bowed his head, and when he looked up, his eyes were filled his eyes, stammered out a few incoherent words of excuse and regret, and left the *salon* with tottering footsteps, and a heart as shattered as if he had been struck by a lightning bolt. From that day, the intercourse of the two young people became very different from what it had been before; a ceremonious politeness took the place of Caroline's affectionate familiarity; she ceased taking her lessons regularly, as if they had become painful disagreeable, and care was avoided being alone with her poetical but poor lover, who, reminded of the humbleness of his station by the legitimate coldness of the Count's daughter, and attributing it to disdain, endeavored upon his side to keep within himself the fire which consumed him.

He became more eccentric and taciturn than ever, his rambles over the country became more frequent and protracted, and from that time were manifested the symptoms of the disease of which he died a few years later.

It will readily be understood that, under these circumstances, the young man, who had so many advantages furnished by his employment and by the kindness of Count Esterhazy, Schubert felt the need of recouping himself for the loss of his position and his fortune, and he turned to Vienna. He hoped that distance, absence, hard work, the love of his art and his desire to be recognized as a poet, would give him the strength which he recognized as foolish. But it was otherwise. The heart of a poet is of wax to receive impressions, but it is of lead to keep them. It was in vain, therefore, that he heeded the songs of birds, that he opened his soul to every breath of inspiration, that he pursued his studies and Goethe, and that he tried to give to his thoughts the charm which the poetry of words can not render; it was in vain that he wrote nearly 1,000 compositions, of which only a few were published. He composed the *Magie Harp*, *Rosamond*, *Piera-Bras* (considered as his masterpiece in this line), and twelve other works, which, though they were his stock's famous *Heilighen*, and immortalized him in his celebrated symphony in G major; nothing could cure him of the love which bore him away upon its fatal bear, even as the last blast of lingering winter bears to the grave in its cold embrace the too early rose of the first days of May, which it has wantonly broken from its parent stem.

Notwithstanding the number and excellence of his works, Schubert remained poor, and but for Vogl's devoted friendship, he would probably have remained unknown through life. This celebrated singer was already aged when he became acquainted with the composer, but the hearts of artists never grow old, they say, and a devoted friendship soon united these two men. The Count's daughter, the singer most appreciated in all the *salons* of the Viennese aristocracy, understood and rendered better than any one else the *chœurs* composed by the friend whose genius and whose heart he knew so well—for Schubert told him all his thoughts. It was through the popularity of the artist that the Count's daughter Schubert was enabled to hear the first flattering murmurs, which were the forerunners of opinion which was to make him the rival of Beethoven.

Ten years elapsed, and Schubert reached the close of his short career, without having forgotten for a single day the beloved one of whom he had made an idol, the personification of all his poetic dreams, the artist who inspired him, the divinity of whom all his thoughts were and to whom they were all dedicated. But, though his love remained strong and his thoughts fixed, because it was a fervent prayer—the more fervent, indeed, because it came from a bruised heart—his body was worn out—the tranchant blade destroyed its sheath—and in the month of November, 1828, consumption, which for ten years had undermined his constitution, had reached its end. On the 19th of the beginning of this month he was already unable to leave his easy-chair without the assistance of his old friend Vogl, who was then over sixty years of age, so full and yet so short, so glorious in his labors, so sorrowful through his love, and so happy in his mind and state of mind. Fortune. And yet he talked almost gaily of the days when he was hungry, and of those when he was so poor that he had to write his compositions; but when he

THE MUSICAL PRESS.

[illegible]

HOW THEY COMPOSED AND WROTE

UBI wrote on horseback; it was not possible for him to write in any other place than in Paris, however beautiful another residence might be. He wrote on the journey, and the draughts he composed best when he lay, with his clothes on, in bed, and showed as great antipathy to the landscape as to the horse. The same antipathy to all natural beauty is charged to Donizetti, who always slept when he went upon his journey, and who, like the other, turned to the romantic scenery of Switzerland and Italy.

Cimarosa could not write without having a lot of friends around him, who, however, did not interfere with his composition. About matters, Sacchini's train of thought was interrupted when his cats did not play their antics upon his writing desk. Sarti, too, was disturbed by his cat, and by his furniture, and which was dimly lighted. Spontini could compose only in the dark, and Meyerbeer, who wrote in the morning, could not enter the room under the roof of his house. Salieri gained his inspiration while he walked quickly through the streets filled with people, and in the meantime eating a quantity of confections.

Haydn, in order to compose, sat in a soft armchair, with his gaze directed to heaven. Glück composed in the open air, best in the glaring sunshine. He liked champagne by his work and gesticulated very violently, as if he were an actor on the boards. Handel wandered in the churchyard, and when he wished to become inspired he sat himself down on one of the willows. He was aided by the willows. Paisiello composed in bed, and did not leave it until he had finished a whole operatic scene or act.

Méhul was a great worshiper of flowers, and often fell into silent reverie in observing them. He felt happiest in a quiet garden. Mozart gained his inspiration from reading Homer, Dante, Petrarch; Verdi must read passages from Shakespeare, Goethe, Schiller, Ossian and Victor Hugo.

Schiller inspired his muse by the smell of rotten apples, which he kept constantly in his desk; besides this, he liked to live amid surroundings corresponding to the subject on which he worked. When he wrote the last act to Mary Stuart, he had his servants clothed in black; and so long as he worked on Wallenstein, he neglected no review of

other military spectacle, and at home his wife must sing battle-pieces for him.

Goethe loved to have plastic works of art before him as he wrote. It is known that in the creation of his *Iphigenia* he had the image of an antique female before him, in order to see if that which he made his heroine say would suit the features before him. Jean Paul replenished his ideas while taking a walk, and drank a glass of beer now and then on the way. In writing, he loved the strong smell of flowers.

When Von Kleist worked with great difficulty, and when he made poetry it was as if he had a conflict with an invisible fiend. Just the opposite was the case with Father Wieland. In making his poems he trilled a lively song, and sometimes would spring up from his work and cut a caper in the air. Kotzebue, in the composing of his dramas, was also an actor. He himself acted single scenes in his study. It is related that when Sand murdered him, his little son, as he saw him reel and then writhe upon the ground, cried to his mother, "See, mamma, father plays comedy again!"

Burger, the immortal poet of Leonore, is said to have whistled street songs as he wrote his verse on paper. His conversation in such moments is said to have been obscene. Holderlin was often found crying when he composed poems. Similar things are said of the French romance writer, La Fontaine. His wife found him before his writing desk, swimming in tears. "Oh, it is too sad!" he sighed. "It don't go at all," he sobbed; "I am still in the first volume."

Mattison wrote his poems by moonlight, while standing at the window. Lamartine wrote his best things in the morning, before breakfast, while still lying before the fire. A contemporary of Dumas wrote of him: "The study of Lamartine is a chaos. His study floor is covered with books and papers, behind which he is seated, formally barricaded. As a quantity of dogs, cats, poultry, pigeons and singing birds are to be seen around him, so that the house is full of noise and mischief while writing." In the background stand a number of printers' devils, waiting for copy, and booksellers and such people who have business with him. He writes very rapidly, and carries on, very often, a conversation at the same time. He is very negligent in

Dickens wrote early in the morning, and never allowed himself to smoke a cigar during the hour of composition. Other literary men, like Carlyle, found tobacco a great aid to prolonged literary exertion. Pitt and Fox, before making the great speeches, used to put two bottles of old port under their waistcoats. Mr. Gladstone takes an agate beaten up in sherry, and his club luncheon is generally a little fish, some bread and cheese, and a pint of pale ale.

The unfortunate Emperor Maximilian, of Mexico who was something of a literary man, used to take small glasses of Rhine wine constantly during the day, and the habit produced a chronic state of nervous irritability. Those who drink beer think that they are invulnerable, and that they are invulnerable the poet laureate of England, will empty a flagon of Bass or Allsopp in the midst of his finest conceptions. Dr. Johnson, as we know, when he gave his friend Goldsmith a guinea, while he took the guinea, he took the guinea, he took the guinea, that he might save him from his landlady, four the mercurial "Noll" enjoying a bottle of chateau Madeira, for which he had changed the guinea, and his return. The habits of Sheridan are well known, and so is Lord Byron's affinity for gin and soda.

There, Hook, long after his digestive organs had retired from service, used to work by brain and pen for a living, assisted by the frequent application of brandy and soda. Anthony Trollope was a conspicuous example of the regular and temperate habits. When his daily work was done at the London postoffice was done, he went to the novel writing, in which his mental powers were at their best, with great regularity, and fortune. Of course, he had to work to the night. Many others, who have been famous as writers or scholars, have got up with the sun and done a full day's work. Such men have no brooding or interrupted hours. "I don't brood," says the learned Lord St. Leonards. "I don't," said the learned Bishop A. J. Drews, of the Elizabethan time, "that they be called scholars who call upon a man before noon."

Sir Walter Scott was a great example of immense literary work, done with machine-like regularity and without artificial assistance. The amber-colored fluid, which looked like sherry in the decanter beside him, was only toast-water. Thomson, the author of the "Seasons," was very lazy, and loved

his pillow better than the "etheral mildness" of this "gentle spring." Tom Campbell, author of the "Pleasures of Hope," could compose best at midnight; and the Rev. Richard H. Barham, the witty author of the "Ingoldsby Legends" confesses that he had no intellectual vivacity till the stars came out and the lamps were lighted. Some authors have written best in bed, and others would not go to bed while they had an idea left in their brains. Dr. Johnson declared that the chief benefit his pension conferred upon him was enabling him to be abed of a morning.

The idiosyncrasies of authors have included the most minute and trivial requirements. Some of them have been like the great French cook, who was unable to prepare a dinner for his king if the king's hair changed on a long row of pegs a white paper cap for each dish. He put them on, one by one, as he prepared the artistic dish which each represented, and, as soon as it was done, threw it away. The dinner was complete when the last cap was flung away and he stood uncovered before the long array of covers. Rousseau would only write upon odd numbers of pages, and the number of pages was as well as the author, much pains to put together. Some writers work best when their minds are free from pecuniary anxiety; others, like Savage, were only impelled to work when the wolf of penury was

BEETHOVEN AND LISZT.

When I saw Liszt at Fivoli in 1880, I remember his saying to me, "*J'ai raconté le célèbre baladeur de Beethoven*," which means that Beethoven's secretary, Schindler wrote in 1822 to Beethoven: "You will be present at the little Liszt concert, you will not be, will you?" "No," he said. "Promise me that you will go." And so Beethoven went. When the little Liszt stepped onto the platform, Beethoven stepped from front row. It nerveed instead of staggered him; he played with an *abandon* and inspiration which drew the audience into a rapt attention. He followed. Beethoven was observed to step up to the platform, take the young virtuoso's arm and whisper to him, "Beethoven has no more checks." This was an event not to be lightly forgotten, and hardly after fifty-seven years I believe Liszt still said to me, "I was the first to see Liszt's voice quite betrayed the seriousness of the occasion as he repeated, with a certain conscious pride and a certain unconscious grace, the words of Longman's."

NEW GRAND OPERA.

TONS CARVALHO, of the Opera Comique has actually produced Widor's new opera, *Maitre Ambros*, and has scored an immense success. The story is by the late M. Moser, Coppee and Dorchain, and has an interesting and very dramatic plot. The scene is laid in Amsterdam, Holland, 1650; *Maitre Ambros*, a former privateer, has placed his ship at the disposal of the movement to oppose William II. of Orange from occupying the town. During this anxious time Nella, the niece of his former Admiral, seeks shelter with him. She gives up her former life and enters his service. Hendrick, a young officer, comes to demand her hand of him. Ambros hesitates, for he believes that Nella loves him, but Hendrick reminds him of former obligations, and she

that he had once saved all of the world, he is a character. Ambros gives way to gratitude and resigns Nella to the fate of the gods. He has a message to be drunk, so that she shall be disgusted with him and leave him. He goes to the banquet table, there he thought asleep and overhears a plot to admit William of Orange. He rises, the dykes are opened, the army of Orange is put to flight and the city is saved. He has saved his country, and now gives it to Ambros; there is, therefore a happy end. The music is full of melody, and the songs are beautiful and melodious songs and the very pretty ballad music, *La Korrigane*, has with one step become for the most beautiful and melodious numbers and is well instrumented; it follows modern ideas without being overdone. Widor himself, as is in fact everything he composes. Paris is delighted with genuine music.

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This "military transcription," by Ketterer, of Kuecken's well-known song is deservedly popular among the better class of amateurs. It has been made doubly acceptable by the work done upon it in preparing it for Kunkel's Royal Edition, of which it is one of the numbers.

"LA TRUITE," (The Trout).....Heller.

This excellent transcription of Schubert's song of the same name is a favorite concert piece with many pianists of note. It is the latest addition to Kunkel's Royal Edition of piano works and has been revised with unusual care, the double readings of the text suiting it to the taste and abilities of a much larger number of players than before.

"KATIE'S FAVORITE SCHOTTISCHE," (Duet).....Sidus.

Our younger readers are already familiar with this composition as a solo. It of course makes more effect as a duet and we have no doubt that it will be welcome by many as a valuable addition to their collection of easy duets.

"LITTLE DARLING," (*Extrait Chéri*) (Gavotte). Bohm.

This is another of the Royal Edition pieces. The revisions are unusually felicitous.

"WAIT FOR ME.".....Goldner.

Mr. Goldner again furnishes a vocal composition for the readers of the Review. The name of the author is in itself a guarantee of good workmanship. Unless we are much mistaken, this song possesses those qualities that will make it acceptable to both the critical and the uncritical.

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LE CHANT DU BIVOUAC.

De Kücken.

New Edition Revised by the Author.

E. Ketterer Op. 139.

Tempo di marcia ♩ = 120. TRANSCRIPTION MILITAIRE.
Allegro.

The musical score is written for piano and bass. It begins with a forte (ff) dynamic and a tempo of 120 beats per minute. The first system features a series of chords and eighth notes, with a pedal point indicated by 'Ped.' and an asterisk. The second system continues with similar rhythmic patterns, including a 'p' (piano) marking. The third system introduces a 'dim.' (diminuendo) marking and a 'p' marking, followed by a 'mf' (mezzo-forte) section. The fourth system features a 'legg.' (leggero) marking and a 'p' marking. The fifth system concludes with a 'dim.' marking and a final 'ff' (fortissimo) section. Pedal points are marked throughout the piece with 'Ped.' and asterisks.

mf

ossia

Ped. * Ped. * Ped. Ped. Ped. Ped. *

ossia

legg.

Ped. * Ped. * Ped. Ped. Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

legg.

f *p*

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly complex, featuring many chords and intricate fingerings indicated by numbers 1-5.

Key features of the notation include:

- Pedal markings:** Numerous "Ped." markings are placed below the staves, often accompanied by a star symbol (*).
- Dynamic markings:** The piece includes "ff" (fortissimo) markings, notably in the third and fourth systems.
- Textual annotation:** In the third system, the instruction "*ff bien soudain le chant.*" is written above the staff.
- Fingerings:** Detailed fingerings are provided for many of the notes, especially in the right hand.
- Articulation:** Various articulation marks, such as accents and slurs, are used throughout the score.

The overall style is characteristic of late 19th or early 20th-century piano music, emphasizing harmonic richness and technical complexity.

12^e moult. très brillant.

Ped. Ped. Ped. Ped. *

Ped. * Ped. Ped. Ped. *

legg.
mf *f* *moins fort.* *dim.*

Ped. * Ped. *

Ped. * Ped. * Ped. Ped. Ped.

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

scintillant. *p*

dim.

Ped. *Ped.* *

bien marquée la basse. *Ped.*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *Ped.* *Ped.* *Ped.*

f *dim.* *ff*

Ped. *

Ped. *Ped.* *Ped.* *

ff *ff*

Ped. *Ped.* *Ped.*

LA TRUITE.

Schubert.

(DIE FORELLE.)

CAPRICE BRILLANT.

S. Heller Op. 33.

Revised Edition.

Allegro vivace. ♩-132.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat and E-flat). Time signature: 3/4. Dynamics: *p* (piano), *res.* (resonance), *cen.* (crescendo), *-do.* (diminuendo), *fp* (fortissimo piano). Pedal markings: *Ped.* and *do.* with asterisks. A right-hand (r.h.) section is indicated.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano), *res.* (resonance), *cen.* (crescendo), *-do.* (diminuendo), *fp* (fortissimo piano). Pedal markings: *Ped.* and *do.* with asterisks. A right-hand (r.h.) section is indicated.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *dim.* (diminuendo), *rit.* (ritardando). Pedal markings: *Ped.* and *poco lento.* with asterisks. A right-hand (r.h.) section is indicated. The tempo changes to *Allegretto* with a tempo marking of ♩-80.

Fourth system of musical notation. Treble and bass staves. Dynamics: *quasi stacc.* (quasi staccato), *il tema ben marc.* (the theme well marked). Pedal markings: *Ped.* and *poco lento.* with asterisks. The tempo is marked *molto vivo e grazioso.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Pedal markings: *Ped.* and *poco lento.* with asterisks. The system includes two numbered sections (1 and 2) and a double bar line.

First system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 3, 2, 4, 3, 1, 2, 3, 2, 1, 2, 3, 4, 5, 1, 2, 3, 2, 4, 3, 2. The bass staff contains a series of eighth-note chords with fingerings 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Pedaling is indicated by 'Ped.' and '6' in the bass staff.

Second system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 1, 2, 3, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. The bass staff contains a series of eighth-note chords with fingerings 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. Pedaling is indicated by 'Ped.' and '6' in the bass staff. The tempo marking *a tempo* is present.

Third system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. The bass staff contains a series of eighth-note chords with fingerings 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Pedaling is indicated by 'Ped.' and '6' in the bass staff.

Fourth system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5, 2, 1, 2, 3, 4, 5. The bass staff contains a series of eighth-note chords with fingerings 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. Pedaling is indicated by 'Ped.' and '6' in the bass staff. The tempo marking *rit.* is present.

a tempo.

ff

mol. leg.

or thus.

Ped.

poco rit.

mf

a tempo.

Ped.

rit.

a tempo.

Ped.

mf

rit.

f

dim.

a tempo.

Ped.

4 3 2 4

con rit. semplice.

5 1 3 2 1

5 3 1 2 3 4

3 1 2 3 4

Ped. 6

Ped. 6

Ped. 6

Ped. 6

3 5 3 1 3 4

2 1 2 4

ff

ff con forza

Ped. 6

Ped. 6

Ped. 6

Ped. 6

8 5 4 3

4 3 4

ff

ff

ff

ff

ff

ff

Ped. 6

Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

8

ff

ff

ff

ff

ff

ff

Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

martellato.

1 5

5

8

8

ff

ff

ff

ff

ff

ff

ff

Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

* Ped. 6

KATIE'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 103.

Allegretto ♩ - 104.

The musical score is written for piano in G major, 2/4 time. It consists of four systems of two staves each. The tempo is marked 'Allegretto' with a tempo of 104 beats per minute. The piece begins with a piano (p) dynamic. The second system includes a key signature change to G minor (indicated by a key signature change symbol). The third system continues in G minor. The fourth system concludes with a 'FINE.' marking and a fortissimo (ff) dynamic. Fingerings are indicated by numbers 1-5 above notes. The score is published by Kunkel Bros. in 1885.

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KATIE'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 108.

Allegretto $\text{♩} = 104$.

Primo.

The musical score is written for piano in G major, 2/4 time. It consists of four systems of music. The first system has two measures. The second system has four measures, with a key signature change to G minor in the third measure. The third system has four measures. The fourth system has four measures, ending with a double bar line and the word "FINE." above it. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like "f" and "ff". Fingerings are indicated by numbers 1-5 above or below notes. A repeat sign with first and second endings is present in the fourth system.

Secondo.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The notation includes various musical symbols and dynamics:

- System 1:** Treble staff has fingerings 1, 2, 3, 4, 5. Bass staff starts with a piano (*p*) dynamic.
- System 2:** Treble staff has fingerings 1, 2, 3, 4, 5. Bass staff has a forte (*f*) dynamic.
- System 3:** Treble staff has fingerings 1, 2, 3, 4, 5. Bass staff has a forte (*f*) dynamic.
- System 4:** Treble staff has fingerings 1, 2, 3, 4, 5. Bass staff has a forte (*f*) dynamic.
- System 5:** Treble staff has fingerings 1, 2, 3, 4, 5. Bass staff has a forte (*f*) dynamic.

The piece concludes with a repeat sign and the instruction "Repeat from the beginning to Fine."

Primo.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and includes a melody line and a bass line. The melody line starts with a treble clef and a key signature of one flat (B-flat). The bass line starts with a bass clef and a key signature of one flat (B-flat). The tempo is marked "moderato". The score includes a dynamic marking of *mf* (mezzo-forte). The melody line features various ornaments, including grace notes and slurs. The bass line includes fingerings and a final cadence.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the next four measures. The music is written for a single melodic line and a bass line. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The bass line provides a harmonic foundation with a mix of eighth and sixteenth notes. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a final cadence in the second system.

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The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. The bass line provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) and *fz* (forzando). A repeat sign with first and second endings is used at the end of the piece. The first ending leads back to the beginning, and the second ending concludes the piece.

8:

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a key signature change to one flat (Bb) after the first measure. The melody is in the upper staff, and the accompaniment is in the lower staff. The score is marked with a forte 'f' dynamic. The piece ends with a double bar line and a repeat sign.

Repeat from the beginning to Trio.

LITTLE DARLING.

(ENFANT CHÉRI.)

GAVOTTE.

C. Bohm.

Revised Edition

Moderato ♩ - 132.

p *grazioso.*

cres. *mf*

cres.

Ped. *** *Ped.* *** *Ped.* ***

Ped. *** *Ped.* *** *Ped.* ***

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The melody is simple and folk-like, with a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a key signature change to one flat (F major) for the final section, marked "FIN." and "C.F.E.S.". The score is divided into measures by bar lines, and the key signature change occurs at the end of the piece.

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also performance instructions like 'Ped.' (pedal) and 'f' (forte). The score is divided into measures, with some measures containing multiple notes and others containing rests. The overall mood is light and playful, reflecting the theme of a little boat.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains a piano (p) dynamic marking and a 'Ped.' (pedal) instruction. The second measure contains a 'Ped.' instruction. The third measure contains a 'Ped.' instruction and a 'S' (sustain) marking. The fourth measure contains a 'Ped.' instruction and a '*' (crescendo) marking. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together. The bass line in the lower staff is simpler, featuring quarter and eighth notes. The overall style is that of a traditional folk song arrangement.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a main melody. The piano introduction is in 3/4 time, with a key signature of one sharp (F#). The main melody is in 4/4 time, with a key signature of one sharp (F#). The score includes a piano introduction, a main melody, and a final cadence. The piano introduction is marked 'P' and the main melody is marked 'f'.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into three measures by bar lines. The first measure contains a series of eighth and sixteenth notes in the treble staff, with fingerings 3, 1, 3, 1, 2, 3, 1, 4 indicated above. The bass staff has a whole note chord with fingerings 1, 3, 5, 2. A 'Ped.' (pedal) marking is below the first measure. The second measure continues the melodic line in the treble staff with fingerings 2, 3, 4, 3, 2, and includes a 'f' (forte) dynamic marking. The bass staff has a whole note chord with fingerings 1, 3, 5, 2. A 'Ped.' marking is below the second measure. The third measure features a melodic phrase in the treble staff with fingerings 2, 4, 2, 2, 4, 3, 5, 4, and a 'p' (piano) dynamic marking. The bass staff has a whole note chord with fingerings 1, 3, 5, 2. A 'Ped.' marking is below the third measure. The score concludes with a double bar line.

douce.

Handwritten musical score for a piece marked "douce." The score is written on a grand staff with a treble and bass clef. The music features a complex, flowing melody with many accidentals and a dense harmonic texture. The piece concludes with a double bar line and a repeat sign. The word "Ped." appears twice, indicating pedaling instructions. The score is marked with various fingerings and articulations.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked with a tempo of "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "cres.", "p", "ff", and "f". There are also performance instructions like "Ped." (pedal) and "cres." (crescendo). The score is divided into two systems, with a double bar line separating them. The first system ends with a repeat sign, and the second system begins with a new key signature of two flats (B-flat and E-flat).

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano (p) and includes a melody line and a bass line. The melody line starts with a treble clef and a key signature of one sharp (F#). The bass line starts with a bass clef and a key signature of one sharp (F#). The melody line has a forte (f) dynamic marking. The score includes fingerings (1-5) and breath marks (v). The piece ends with a repeat sign and a double bar line. Below the score, the instruction reads: "Repeat from beginning to S then go to the Finale".

Finale.

5/4

3 3 1 2 4 2 5 1 2 3 1 2 3

1 2 1 2

WAIT FOR ME.

Words by J.C. Bingham.

W. Goldner.

Allegretto. ♩ - 72.

mf

Sea ward runs the lit - tle stream Where the wagher cools his team, Where between the banks of moss,

Stand the stepp - ing stones to cross, O'er them comes a lit - tle maid, Laughing, not a bid a - fraid;

rit.

Moth - er there, up - on the shore, Crossed them safely just be - fore.

mf

rit.

rit.

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto' and a note value of a quarter note equal to 72 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part features a melody in the right hand and a supporting bass line in the left hand, with various fingerings and articulations indicated. The voice part consists of four lines of lyrics, each with a corresponding melody line. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'rit.' (ritardando). The piece concludes with a final cadence in the piano part.

This the lit - tle las - sie's plea, This the lit - tle las - sie's plea, Wait for me, wait for me,

Wait for me, Oh wait for me! Ah, so swift the wa - ters run
a tempo.

One false step 'twas all un - done, Lit - tle heart be - gins to beat, Fearing for the lit - tle feet.

Soon her fear will all be lost, When the stepping stones are crossed, Three more yet on which to stand

rit. *a tempo.*

Two more, one more, then on land! 'Tis the lit - tle las - sie's plea, 'Tis the lit - tle las - sie's plea,

Wait for me, wait for me, Wait for me, Oh wait for me!

mf *rit.* *mf*

Ped. *

Ah, for you, my laughing lass, When the years have come to pass,

a tempo.

Ped. * *Ped.* * *

May one still be near to guide While you cross life's riv - er wide. When no help - ing hand is near,

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General Manager for St. Louis,

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Louisville,	June 9	Athletics,	Aug. 6
"	" 10	"	" 7
"	" 11	"	" 8
Pittsburgh,	" 12	Baltimore,	" 9
"	" 13	"	" 10
Cincinnati,	" 14	Brooklyn,	" 11
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Metropolitans,	" 16	Pittsburgh,	" 13
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RUBINSTEIN'S AMBITION.

RUBINSTEIN'S dream is to write a sacred opera, of which the great figure shall be the Saviour; for, although a professed freethinker, the musician is capable of great enthusiasm whenever he speaks of the "Sublime Figure." What will be his conception of the subject? Will it be the Christ of the Russians or of the Latins—of the Greek Church or of Rome? We do not know. But, however this may be, the attempt to present considerable interest as a species of epilogue to Massenet's "Herodiade," which brought down the anathemas of scandalized priests and bishops alike upon its author and his interpreters. M. Massenet, though, stopped short at the Precursor, unwilling to wound "precipitous which, if he disobeys, he at least respected." M. Rubinstein has no such hesitation; his intention is to erect upon the stage the Cross of Calvary.

Rubinstein are not particularly pious, but I doubt if any manager would venture upon any such exhibit; yet it is the one great idea of the composer's life, which haunts his brain as he steams across the Continent to the exclusion of every other. He neglects his piano for this idea; he rarely opens one, save it be when the fever of inspiration strikes him. Nor does he take with him on his travels a single sheet of music-paper, nor a score, dotting down only on the tablets of his memory what inspiration gives him, always sure, whether he wishes to remember everything. As some one once said: "Rubinstein's brain is the most enormous musical library in the world." Very highly educated is he also; speaks Russian, French, English, German and Italian with all that facility which is inherent in the Slav races.

Twenty years ago he was married, and every summer his family at Frasco, where his wife, a lady of exemplary piety, resides in strict seclusion during his winter absences. One of his sons, now a lad of nineteen, is a pupil of the cadet school at St. Petersburg, being destined for the army; the other two children, a girl of sixteen and a boy of fourteen, live with their mother; none of them inherits their father's wonderful musical talent. Rubinstein is prodigal to excess; he lives, emphatically, *en grand seigneur*, spending his money royally, and wherever he goes surrounded by a harem of ladies, generally of Russian ladies; not of ladies in palace with him; as Liszt's admirers, but of the paralytic ladies, for Rubinstein represents the incarnation of the national art. When he is here he receives at least thirty visits from the magnates of the Russian colony every day, and his concerts at the Salle Erard are the rendezvous of all the great names and celebrated beauties of Moscow and St. Petersburg, who may happen to be then in the French capital. A great man, too, is he socially; he has just been named Marshal of the Court, and that title gives him precedence over every one except the princes of the blood, immediately after whom he takes rank at all the imperial ceremonies. Yet, notwithstanding this high favor, he is the least vain of men, not at all inflated by his success as Liszt is. He is polite and generous to every paralytic lady, for Rubinstein represents the incarnation of the national art. When he is here he receives at least thirty visits from the magnates of the Russian colony every day, and his concerts at the Salle Erard are the rendezvous of all the great names and celebrated beauties of Moscow and St. Petersburg, who may happen to be then in the French capital. A great man, too, is he socially; he has just been named Marshal of the Court, and that title gives him precedence over every one except the princes of the blood, immediately after whom he takes rank at all the imperial ceremonies. Yet, notwithstanding this high favor, he is the least vain of men, not at all inflated by his success as Liszt is. He is polite and generous to every paralytic lady, for Rubinstein represents the incarnation of the national art.

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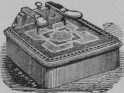
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MAJOR AND MINOR.

CAMPAIGNER'S voice is said to be completely restored to its
old power and sweetness.

RUSSINIEN was presented with a bronze statue of Music, by
the artists of Paris, on the concluding day of the historical
cycle.

WEBER'S grandson has just produced, at Leipzig, an opera
entitled, *Die Von Helden*, which is stated to be a great suc-
cess.

An excellent concert was given at Turner Hall, Bloom-
ington, Ill., on May 17th, under the direction of Prof. Albert
Butler, well known as an excellent pianist and teacher.

The dates of the games to be played at home by the St.
Louis Browns, base ball champions of the world, will be
found in another column. They should be largely patronized.

THREE prizes for competition are offered by the Parisian
Société des Compositeurs de Musique, 3,000 francs for a sym-
phony, 500 francs for a piano quartet, and 500 francs for the best
setting of a poem, which is to be written for the society.

ARTHUR SULLIVAN is a good looking young bachelor, with
a round face and dark curly hair. N. S. Gilbert is forty-seven
years old, and has a fine head and an expressive face. Ameri-
cans are at present much interested in these two gentlemen.

PROF. ANTON VON BECHTAL has left St. Louis, for San Fran-
cisco, where he expects to make his home. Mr. Bechtal is a
gentleman, a good musician and an experienced and success-
ful teacher. We take pleasure in recommending him to our
friends on the Pacific coast.

PROF. AUG. HOFFMAN of Little Rock, Ark., an indefatigable
and most able votary of the musical muse, gave a good con-
cert at the Pine Bluff Opera House, on May 22. He was
assisted by Mrs. H. F. Knowles, Miss Mollie Castlesberg and
Messrs. Rickleton and Saxton of Boston, Mass.

THE TUNE THE OLD COW DIED OF—in Scotland and the
north of Ireland, a saying is very common, the peasant,
the peasantry, though all who use it may not understand its
origin. It arose out of an old song—

There was an old man, and he had an old cow,

And he had nothing to give her;

So he took out his fiddle and played her a tune,—

Consider, good cow, consider!

This is no time of year for the grass to grow,—

Consider, good cow, consider!

The old cow died of hunger; and, when any grotesquely
melancholy song or tune is uttered, the north-country people
say, "That is the tune the old cow died of."—*London Agree-
ment Gazette*.

MRS. MARCELLA SEMBRICH is not only a very fine artist, but
also a very generous lady. She has just presented the Con-
servatory of Music, of Lemberg, where she made her first ma-
jor studies, with a check for 2,000 florins, and has given to
the poor of her native town, Cracovia, the respectable sum of
4,000 florins.

SCURRAGE'S Everything is in full blast, under the direct charge
of the proprietors. The attention about and in the place has
been most improved. The attendants are more plentiful and
attentive, the refreshments more palatable and copious, and
the music just such as can be listened to without effort by
those who desire to spend an evening of amusement.

A STATE organization of the music teachers of Illinois has
been inaugurated in Chicago, with Dr. H. S. Perkins as Chair-
man, F. G. Perkins, Secretary, Dr. E. Ziegler, Sig. De Camp,
Emil Liebling, H. S. Perkins and F. G. Glasow, were ap-
pointed to prepare a program for the first meeting of the
meeting. The next meeting will be held at the same
place, June 25, to perfect the organization.

OSWEGO opera managers, facing the demoralizing effect
of American competition, have sent out for general signature
a circular with the following important clause: "The undersig-
ned pledges himself never in future to engage the services
of any singer who has broken his contract by accepting an
engagement at an American or other non-German opera
house, even if said singer should pay the regulation fine."

LONDON is to have a Swedish opera. The Swedish Royal
Opera Company from Stockholm, is to come for a limited
number of representations to Her Majesty's Theatre. The
following operas are to be given in Swedish: *Amour et le Cœur*,
Paul et Virginie (Masse), *Carmen*, *River*, *Lohengrin*, *The King*
for the Day (Adam Lindberg), *Hamlet* (Helsingborg). Thirty mem-
bers of the chorus and the Swedish orchestra, as well as the
soloists, are to be imported to the British metropolis.—*London*
Musical Standard.

The first book printed in English was "the Recueil of the
Histories of Troye," which was translated by Caxton in 1471,
but was reprinted without any date of printing. This was fol-
lowed by "The Game and Playes of the Chess." "Fryshidde
the last day of marche book, printed in England being it
four hundred and ixixiii." These two books were printed
by Wynkyn de Worde, the first book printer in England being
believed, the "Dictes and sayings of the Philosophes,"
bearing date November 15, 1477, "embayed by me, William
Caxton, at Westmestre."

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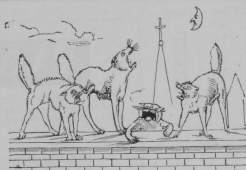
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COMICAL CHORDS.

MEDICAL EXAMINER: "What did your father die of?"

Applicant: "Oh, just plain death."

Lottie was invited with her mamma to a dinner party. A gentleman gravely asked her: "Are you a vegetarian?"

"No," promptly said Lottie, "I am a Presbyterian."

A CANDIDATE for a situation as a school teacher in Florida, being asked the shape of the earth, replied: "Well, some folks like it round and some likes it flat, and I've jinerly teach'd it both ways."

A Boston lady last summer attended a funeral in a country church. After the singing of a hymn, a man who was sitting beside her remarked: "Beautiful hymn, isn't it, ma'am?" The corpse wrote it!—*Bacon*.

"Dear sir, may we ask you to subscribe to our charity concert?"

"No, thank you."

"But your brother is a subscriber."

"If I were as deaf as he is I shouldn't mind becoming one, too!"

The house took fire and Pat, hastily dressing, jumped from the window. His companion, looking out, cried:

"Oh, Pat, and are you like cuttingly poor?"

"No, indeed," said Pat, examining his clothes which were wrong side before, "but before I'm finally thawed."

"Ask you a philanthropist, sir?" asked an old gentleman of a young man who was distributing a quantity of butter Scotch to some little children in Washington Square.

"Am I a what?" said the young man.

"A philanthropist?"

"No, sir, I'm a dentist!"—*Puck*.

JESSE was much given to verification. On one occasion he sent a brace of ducks with the following lines to one of his patients:

"I've dispatched my dear madame, this scrap of a letter To say that Miss Dog is much better."

A regular doctor no longer the lackey,

And therefore I've sent her a couple of quacks."

PHYSIOLOGY AS SCIENCE—A Young Lady's Composition.—Food digested is when we put it into our mouths, our teeth chew it and our tongue rolls it down into our body. We should not eat so much bone-making foods as flesh-forming and warmth-giving foods, for if we did we should have too many bones and that would make us look funny.—*Ecce homo*.

An Englishman just from the old country was talking with a fashionable young Texan, and during the conversation the latter remarked that his uncle was very low with pneumonia, and that he thought the old boy would have to kick the bucket.

"Kick the bucket! And will that do the poor man any good?" exclaimed the son of Alton, eyeing carefully the shape and dimensions of saucers. We have pneumonia in Highland, ye know, but we always call it in a medical man."

A man afflicted with deafness, took a prescription to a Tokyo druggist, who filled it with care and in the latest style. The deaf man asked the price, when the following talk occurred:

Druggist—Leaning on the counter and smiling in a won't-you-pay-up sort of a manner: "The price is seventy-five cents."

Deaf Customer—"Five cents?" Here it is!

Druggist—(In a louder voice) "Seventy-five cents, please."

Deaf Customer—"Well, here's your five cents."

Druggist—(In a very loud voice and very firm manner) "I said seventy-five cents!"

Deaf Customer—(Getting angry) "Well, what more do you want. I just gave you my five cents."

Druggist—(Gotho voice) "Well, go to thunder with your medicine; I made three cents any way."

TOM COOK, the comical fiddler of happy memory, is said by Dr. Spark to have related the following story to Sir Henry Bishop.—A son of the Emerald Isle was obtained to blow an organ in a certain city. Being thoroughly unaccustomed to the business, he never having seen an organ before, it was doubtless the guiding star of his destiny that led him to the spot, for

"There's a divinity which shapes our ends, Rough hewn them how we will."

The time having arrived to "let the pealing organ blow," the signal was given, but there was no wind. It was repeated twice, and even three, but still no wind. The delay was becoming awkward, the congregation were getting uneasy—"What was to be done?" "Blow! Blow! Blow!" issued simultaneously from half a dozen different mouths, but not the slightest puff of air stirred within the wind chest. The organist hastened to the blower's side, when he saw sublime the spectacle that presented itself to his astonished vision!

Clinging with heels and hands to the organ, the wind blowing below, there hung the full-crowned protegee—his eyes starting from their sockets, and his cheeks distended and crimson with efforts to force his breath into the end of that long wooden handle!—*Musical Society*.

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Linen Goods Store.
Silk and Velvet Store.
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Paper Pattern Store.
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House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

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Cloak and Suit Store.
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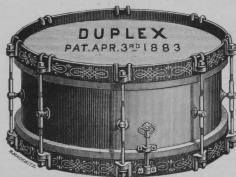
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THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

At the request of President Stanley, we here publish, for the information of our readers, the programme of the next meeting of the M. T. N. A.:

WEDNESDAY, JUNE 30.

9 a. m.—Organ Solo. Address of Welcome. President's Address. A. A. Stanley, Prov. 10 a. m.—Essay. Music Teaching from a Psychological Standpoint. Dr. S. Stanley Hall, Baltimore. Discussion introduced by Chas. W. Landon, Claverack, N. Y. 11 a. m.—Piano Recital, Edmund Newpert, New York, with vocal assistance. Each essay to be followed by free discussion by the members.

Church Music.—2 p. m.—Programme illustrating the representative styles of Church Music, selected and accompanied with analytic remarks by John H. Cornell, of New York. This programme will be rendered by a select choir. First Paper, "The Uses of Music in Christian Worship." Rev. Joseph T. Dwyer, D. D., Boston. Second Paper, "Church Music Practically Considered." Caryl Florio, New York. Third Paper, "Church Music as an Applied Art." Waldo S. Pratt, Hartford. General discussion.

3 p. m.—Concert of Organ and Chamber Music, Clarence Eddy, E. M. Bowman, Arthur Foote, Chas. R. Adams, and other artists.

THURSDAY, JULY 1.

THE PIANOFOORTE.—Section A, will meet at Tremont Temple 9 a. m.—Essay, "Mental Processes in Musical Execution." Stephen A. Emery, Boston. Discussion introduced by J. K. Van Cleave, Cincinnati, O. 10 a. m.—Essay, "Touch." Dr. Wm. Mannon, New York. Discussion introduced by W. Waugh Lander, Eureka, Ill. 11 a. m.—Essay, "The Proper Utilization of Practice Time." Albert B. Parsons, New York. Discussion introduced by Carlyle Petricola, Boston.

The Voice.—Section B, in the Melodion. 9 a. m.—Opening Chorus. Essay, "The Responsibility of Vocal Teachers as Voice Builders." A. Patton, New York. Discussion introduced by F. W. Root, Chicago, and G. Wesley Emerson, M. D., Boston. 10 a. m.—Essay, "Expression in Singing." Frank L. Tubbs, New York. Discussion introduced by Julius Jordan, Providence, B. I. 11 a. m.—Essay, "Progress and Prejudice in the Development of the Singing Voice." Chas. F. Webber, Boston. Discussion introduced by Lexy Koder, N. Y. 2 p. m.—Piano Recital. 3 p. m.—Essay, "The Practical Value of Certain Modern Theories Respecting the Science of Harmony." J. C. Fillmore, Milwaukee, Wis. Discussion introduced by Arthur Meek Cincinnati, and Robert Bonner, Providence. 4 p. m.—Essay, "Musical Criticism: Its History and Scope." Louis C. Elson, Boston. Discussion introduced by Thomas A. Becker, Jr., Phila. Pa. 5 p. m.—Concert of American Works. Orchestra, Chorus, Solists, etc.

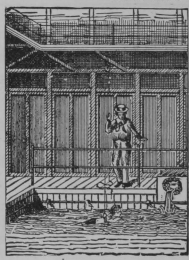
FRIDAY, JULY 2.

MUSIC IN PUBLIC SCHOOLS.—9 a. m.—Singing by a Chorus of 200 Children from Boston Public Schools, under the direction of J. B. Churchill. Essay, "The Proper Treatment of Children's Voices." W. L. Tomlins, Chicago. Discussion opened by H. E. Holt Boston. 10 a. m.—Essay, "Music in Education." Holt, Thomas W. Ricknell, Boston. 11 a. m.—Essay, "Tonic Sol-fa." Harry B. Smith. Discussion introduced by C. B. Cady, Ann Arbor, Mich., and H. E. Palmer, New York. 2 p. m.—Concert with vocal assistance, Carl Fackler, Boston. 3 p. m.—General Business Meeting. Reports of Secretary and Treasurer. Vice-President, Committee Reports, Election of Officers, etc. 4 p. m.—Concert of American Works. Orchestra, Chorus, Piano Concerto, etc., Louis Mass, and other eminent artists.

SEASON, 1886.

REOPENING OF THE St. Louis Natatorium.

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